

# THE CADENCE

"The Last Thing In Music"

Teacher Placement Number

March, 1939

Music Education Department

State Teachers College  
Mansfield, Pennsylvania

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# THE CADENCE

(THE LAST THING IN MUSIC)

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## COMMENCEMENT

To the energetic, far-seeing music student today, the word commencement should have a much greater significance than just the ceremony by which he is shown to be fully prepared for his career. It is filled with prophetic ideas and ideals, signifying the status of music in America today.

America is having a commencement, too, graduating from the life in which everything had to add to the economic security of the individual into the life in which culture plays an important role in making for a happier, richer existence. Prepared as are the music teachers of today, this should mean the unfolding of a multitude of opportunities for giving mankind a new hold on life. More and more people in the United States are turning to music—really good music, to “wash away the dust of everyday life.” People are turning to the cultural elements in an attempt to escape from the depressing events which surround them.

Radio and the movies have been a great impetus in stimulating interest in good music. To the discriminating listener, it is very obvious that the taste of the listening public is turning more and more to the best in literature, drama, and music. The movie-goer hears works of the great masters used as background for the picturization of a fine novel or story.

Too, with so much unrest in Europe, there is definite indication that the music festivals of the Old World, traditionally famous for centuries, may be moved to the United States. Already



the outdoor summer concerts by world-famous orchestras are attracting thousands of people, giving them the sense of inner peace and security derived from hearing great music. Great European artists are coming to our shores where their genius can be developed without being suppressed in any way. Not only performing artists, but creative musicians, such as Schoenberg, Weinberger and Toch are taking part in America's commencement.

What does this mean to the music teacher today? It means he has a definite job to do, with the stage all set. He must keep abreast of the times and realize that now he is getting co-operation from all sides. He is not fighting a losing battle as has been the case so often in the past, when the school offered the only opportunity the child had for hearing or participating in the performance of good music. Now the child hears the best through the medium of the radio, phonograph, movies, or he may attend concerts. Truly this should be well-nigh a music teacher's "Utopia."

Does this not offer a real challenge to us as music supervisors? All this listening helps build up the enthusiasm so necessary for a deep understanding and appreciation of beauty. We must take advantage of this enthusiasm right now! We cannot be merely "prepared"; we must keep on preparing—preparing to carry on the high ideals being started at this commencement.

Yes, America is definitely on the road to becoming the culture center of the world. Her resources as far as musical ability is concerned, have hardly been touched. Let's strive to make her the music center of the Universe!

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*"To cultivate art, to love it, and to foster it is entirely compatible with all that which makes a successful business man."—Otto H. Kahn.*



DR. JOSEPH F. NOGNAN, PRESIDENT



## The Advisory System

(By Dr. Joseph F. Noonan)

When young men and women enter college, they find themselves in a strange academic world. There the power and force of traditional habits and customs are strong, and thinking assumes the form of cautious inquiry. It is in the light of past experience or future theoretical possibility that present practices must be evaluated. Living in the present for immediate enjoyment, satisfaction, or contentment comprises a relatively unimportant place in the general scheme of things and events.

How different is this conception from the light, eager modes of action which characterize the secondary school. There youth wondered, explored, looked into the significance of rapidly changing experience, and found little need for actually discovering a solution for perplexing problems. In a wholesome zest for living, the realities of predictive insight were simply disregarded. The past was considered extremely cumbersome and somewhat boring; the future lacked any definite appeal because of its impersonal remoteness. Youth in its active surroundings, emphasized "doing things" that were interesting, appealing and dynamic.

In the contrasting academic world, colored by the hopes, aspirations, and ambitions of an eager younger generation, a sense of disillusionment is the first response. The anticipation and expectancy with which freshmen tend to enter college are chilled by the static atmosphere, hampered by the impersonality of teacher-student relationships, and outlawed by the cynical indifference and disdain of upper classmen. It is all part of the system, and rightfully or wrongfully, is based largely upon an unwritten code which frequently destroys its own purposes. Entering freshmen are, therefore, thrown into a chaotic cosmos, and finding it difficult to make the necessary social and personal adjustments, often flounder aimlessly through half their college life before actually discovering their potentialities.

Supplementing the unexpected need for changing this improper pre-conception of college life is series of other basic difficulties. Economic distress makes study and participation in student activities extremely troublesome. Personality conflicts, likes and dislikes, temperamental differences, ineffective study habits, home-

sickness, lack of scholastic and social background, little or no guidance in the selection of an appropriate curriculum, inability to assume responsibility, lack of ambition, and the elimination of direct parental contact—these complicate the problem of getting the most from attending college.

It is in this larger sense that a very definite series of duties and responsibilities are thrown upon college administrative officers and faculty members. While it is true that students must study, satisfy academic requirements, earn reasonable high grades, meet examination standards, and master subject-matter, it is also certain that they should develop into men and women of pleasing personality, sterling character, industrious habits, thinking ability, and creative intelligence. They must learn to give and take, to respect the rights of others, to be considerate and helpful, to be cooperative and understanding, to weigh and consider, to be companionable and communicable, but these work in unison, not antipathetically.

How can this seemingly contradictory mass of personal, social and ethical standards be reconciled? What can a college do to build a prospective citizenry through which the effective exercise of such attributes can give real form and purpose to the democratic ideal? Is emphasis upon scholastic standards of achievement the answer, or is a more complete solution to be found by placing emphasis upon the building of "persons"?

The proposed method of democracy in meeting this solution is the advisory system of student guidance. Its philosophy may be briefly described as follows:

(a) A college is responsible for the adjustment of its students to the requirements and demands of its academic and related activities.

(b) In the process of student adjustment, the faculty member, who is a subject-matter specialist, is charged with the definite responsibility of orienting the learner, so that, in addition to the acquisition of knowledge, coordinate emphasis will be placed upon the formation of a satisfying life.

(c) This combination of subject-matter and living is necessary to realize the purposes and objectives of democracy.

Such abstract policies can be concretely realized by practical application in the field of teacher-student activities. It is in the social program with its assemblies, entertainments, fraternities,



sororities, clubs, dances, dramatic productions, newspaper, year-book, motion pictures, conferences, lectures, athletics, and numerous other group activities, that the student becomes a citizen of the realistic world and acquires balances in his attitudes toward events and the art of thinking.

The program, as contemplated at present, presupposes the plan indicated hereafter.

(1) Entering freshmen will be given a series of tests to determine their aptitude in the specialized field of music. Such tests will disclose the quality of native ability and be invaluable in fixing a standard of work which students may be expected to do.

(2) After acceptance as a promising student, each freshman will be assigned to a faculty advisor who will be regarded not only a counselor in academic matters, but a trusted friend and advisor in personal, social, and economic affairs. His actual relationship will really be in *parentis loco*. Such assignments will be limited to fifteen for each advisor, fewer if possible.

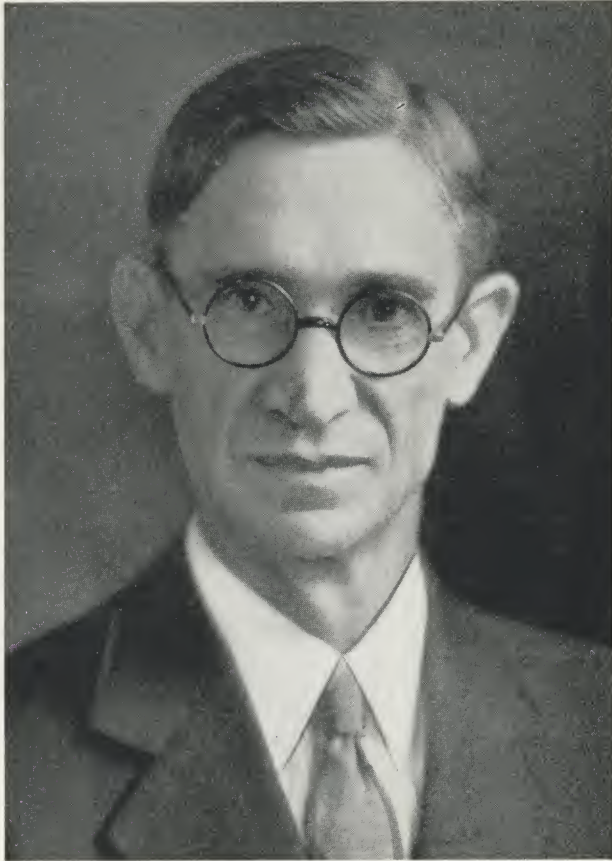
(3) Advisors will be present in counseling rooms at least one day each week at a definite hour to be fixed and announced. During such period, students will have an opportunity to discuss their problems and receive advice when necessary. A record of all pertinent situations will be kept on file.

(4) Students will thus have some faculty member who is available and can at all times be found, to consult when, as, and if necessary.

This changed attitude toward college students should be most helpful. It should result in students getting the most from college life and being reasonable happy while meeting college requirements.

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*"Give Americans the opportunity, and they will develop soon a generation of artists second to none in the world."—Leopold Auer.*



DR. ISAAC DOUGHTON



## Culture and the New Leisure

(By Dr. Isaac Doughton, Dean of Instruction)

It is difficult for many people to realize that we are already in a changed world from that of our fathers and grandfathers, and that the rate of change itself is constantly becoming more rapid. A single illustration may make this impressive. On May 30, 1663, good old Samuel Pepys thought it sufficiently important to record in his diary that he had on that day bathed his feet. In 1870 a theological student was refused his doctorate at the University of Leipzig because of his modernism. But his offense was merely that he had bathed his entire body in one activity. In this day, with the Englishman's daily "tub" and the American's "shower," we can appreciate how rapidly our social change has gone on.

Because of these changes we of the Western world may bring on now, if we will, an era of cultural enjoyment and production far surpassing the famed age of gold in ancient Athens. That age rested upon a broad base of human slavery. All menial tasks were performed by slaves, and thus the citizens of Athens found leisure to enjoy a literary and artistic culture that still amazes the world in its quantity and quality. But our new age of gold will rest upon the base of uncomplaining service of machines driven by mineral power.

The romance of the power-machine we do not fully appreciate because we are as yet overwhelmed by its tragedies. Two alternatives face us. Either we must, on the one hand, cease using machines and reduce our wants to the simplest order and number possible; or, on the other, we must increasingly use machines until we free mankind wholly from the thralldom of physical toil. The first alternative would play false to the whole genius of human civilization and culture and would ultimately degrade mankind to the bestial activities of cave-men. The second alternative will release mankind to cultivate and satisfy the higher needs of the intellect and spirit. And when man becomes so emancipated, what limit dare we set to human achievement.

It will help us appreciate the transformation of the world which has been made possible through the power-machine if we try to contrast an ancient and a modern engineering enterprise.

Try to picture, if you can, the construction of the Great Pyramid at Gizeh in ancient Egypt. It is said to have taken relays of a hundred thousand groaning, sweating bleeding slaves, driven under the lash of brutal task-masters, fully twenty years of constant labor to lift those seven million tons of stone above the plain. The only power available was that of human muscles supplemented by those of lumbering oxen. In contrast picture the construction of three new buildings on our campus with relatively few men here and in the mills where the various parts were fabricated—all in less than one year of actual labor. The main factor of difference is the use of power-machines in modern construction.

But the story is even more dramatic when we realize that there was virtually no change in the power story until about 1800. The world of today differs vastly more from the world into which the American Republic was born 160 years ago than that world differed from Rome under Augustus or ancient Egypt under the Pharaohs. Human and animal muscle supplemented a little here and there by the chance location of favoring winds and waterfalls, continued to be the only source of power from primitive times to less than a century and half ago. And machines, naturally, could be no larger and stronger than the power which was available. About 1800 the labor function began to be transformed from muscular to mineral power with a great development of power machines and attendant social changes of serious import.

But since 1900, the change has been staggering. It has been estimated by engineers that through the combined use of coal and oil and gas in such secondary forms as steam, electricity and gasoline, the productive capacity of mankind has increased several million-fold since 1800; and more than ninety per cent of this increase has come since 1900. It is overwhelmingly impressive to realize that of all the electricity used by mankind in any and every form, ninety-nine per cent of it has been generated and used since 1900. As a result, according to the best estimates of engineers, less than five per cent of all the power used in the industrial world today is supplied by human and animal muscle. The ease with which mineral power can be controlled has led to the building of mammoth machines in contrast with which humans and animals, in respect of power, appear to be mere insects.

Not only have these mammoth machines dispensed with the



power of multitudes of human slaves, but by means of the electric eye and thermostat, they have made it possible for alert young men and women with little technical skill to produce far larger quantities of goods than could formerly be produced by thousands of skilled craftsmen. As a consequence, relatively few humans are now needed to satisfy the material needs of even our advanced civilization.

All of this has radically changed the vocational problem of the world, and has brought about an emphasis upon production and enjoyment in the realm of culture such as mankind has never before known. Instead of being the lot of a favored few, Art and Literature and Music may now become the possession of humanity as a whole.

A glimpse into the life of leisure enjoyed by the citizen of ancient Athens will help us sense the challenge of the new leisure that has been made possible by the power-machine. Arts and letters can thrive, after all, only in a climate of appreciation. The magnificent temples of Athens were as much objects of worship as the gods in whose honor they were erected. The exquisite sculptures were executed for critical beholders. The literary masterpieces were read or enacted before large and expectant audiences. Groups of old and young men were to be found everywhere engaged in political or philosophical debate. Juries of citizens adjudicated weighty problems of state and controversies of everyday life. To be a citizen of Athens in that day was to be exposed to and to share in cultural influences of the highest order. Never since has the level of culture among any citizenry reached so high a level.

Our material wealth if rightly managed has made it possible for us in America to surpass this level of culture among our citizenry. New sources of power will soon be added to the old; and advancing science will give us increasing command over the material resources of life. Unless we find a way to utilize in the service of human freedom the abundance which intelligent direction of natural energies has already made possible, we shall and should drown in our material wealth. To continue the old economic policies of the sweated face as the price of bread when there is diminishing necessary toil left to raise a sweat, can only involve man-

kind in the tragic ruin of all its achievements and aspirations. The challenge before us now is to turn over to machines the full task of supplying our physical needs. Then shall we be released to cultivate and to satisfy the higher needs of the intellect and the spirit. This is the glorious opportunity that allures us. We seem to lack courage to make the adventure.

Early in the industrial revolution of the nineteenth century social prophets began to vision its dangers. Commercial and industrial cities grew apace, and drew into their clutches a people who had patterned their living habits and moral codes on the simpler bases of rural cooperation. The leisurely handicraft life of earlier times gave way to a dizzying rush of machine industry and complex urban organization. Gradually the machine has mastered its master, and crass materialism has overwhelmed our civilization. Can we rescue it?

What shall we do with this new leisure? Fritter it away in vacant and stupid idleness or in purposeless and profitless activity? Not if we prove truly intelligent. The only competitor of the machine heretofore has been the man of brawn; but a sorry competitor he is in this power-age with mammoth machines and automatic controls. The new era needs men and women of brain. As I view the future I see more extensive adult—as well as child—education, more schools and colleges, more churches, more culture-clubs, more theatres, more organized music, more art-studios and galleries, more laboratories for the fun of research, and more shops for creative experimentation and stimulation.

Is this a Utopian dream? Perhaps. But one steady look into the recent past of human achievement should inspire unbounded faith in the cultural possibilities of the future. Already we have experienced a tremendous development in Music appreciation and production. This is but a beginning. This should inspire hope and courage in all who are concerned with the things of the spirit. What an alluring prospect it holds for ambitious, courageous youth! What a challenging opportunity it gives to earnest, clear-visioned teachers.

Feb. 22, 1939.





STRAUGHN HALL



NEW MUSIC EDUCATION BUILDING



LOREN A. WARREN



## Chamber Music in the School Program

(Reprinted from "The Music Educator's Journal" for February, 1939.—L. A. Warren, Instructor in Mus. Ed. Department.)

Why is it that the greatest composers of all periods devoted so much of their time and talent to the output of music for small groups of instruments? A glance through the listed works of prominent composers from Haydn to Schoenberg will show that of their music for concerted instruments, most of it is for small groups.

Is it because that style of composition is easier? Not necessarily. No doubt, for some in the earlier days, chamber music was more congenial, as in the case of Brahms; and the practical issue of having their music performed influenced other writers, since it was—and still is—much easier to get parts copied and musicians together for a string quartet than for a symphony. But how often does genius wait on the purely practical? The reason for the preponderance of fine music for small groups goes deeper than this.

Whatever the reasons may be, as public school music teachers are we not neglecting an important part of our duty to young musicians if we fail to provide them with opportunity to develop adequate appreciation of this side of the world of music? If the world's greatest composers feel that music in this medium is important enough to command such a large share of their time and energy, aren't we teachers failing in our mission if we give an incomplete picture of the field? What would we think of the teacher of geography who fails to mention Asia, or the teacher of United States History who omits the civil war period because she thinks it unimportant or too hard for her students?

The average instrumental instructor usually raises three objections to a program of small ensembles: (1) His schedule is so crowded that he has no time. (2) The material written for these combinations is of such difficulty that only one or two of his students could handle it. (3) Those few students who might be able to do something in this line, do not have the time. The administrator of budgets and schedules might raise a fourth objection by bringing up the matter of costs involved.

Objection number one is no doubt valid in some instances; however, in most cases *finding* the time is merely a matter of *taking* the time. No matter how harassed the teacher is with orchestra, band, glee clubs, class work, etc., his weekly schedule is like the old family Ford, with "always room for one more." In their own hearts, could not many instructors admit that it is lack of knowledge, preparatory training, or ambition, instead of lack of time?

In the matter of securing suitable materials there should be no difficulty. Collections of trios, quartets, and quintets are very reasonable in price and are stocked by all large music houses. Several collections of movements from popular quartets are published in carefully edited form particularly for school use, and more material is being brought out all the time. For instance, Haydn's Op. 3, No. 3, or Op. 3, No. 5, from the "30 Celebrated Quartets, Vol. II," would make a good beginning. These two are simple enough so that students who are sufficiently advanced to do the Kreutzer Etudes can play them quite easily. Several movements in these quartets remain entirely in first position for the 'cello, and of course, the second violin and viola parts are simpler technically than the first violin. Players from high school orchestras of average ability will literally "eat them up" with enthusiasm and appreciation if given the opportunity and a little direction along lines which will produce musical results.

At first, the results probably will be appreciated by only the players themselves. But even if they never become proficient enough to appear in public, the main objective—appreciation—has been accomplished if the players enjoy the music and the experience of playing together in a quartet. Later, after the group has more or less skillfully essayed the Op. 64 and Op. 76 quartets from the same collection they should be given a chance at Beethoven Op. 18. The six quartets contained in this Beethoven work have been very aptly called the quartet player's Bible. Numbers 1 and 4 in this collection, particularly the first movements, will give the budding amateur quartet player a thrill. The Mozart clarinet quintet is a gem that can be performed with considerable finesse by high school players. In cases where there are no capable 'cello players (and almost every director at sometime in his experience is faced with a "dry" year in 'cello players), try trios such as

Mozart's for clarinet, viola, and piano; Beethoven Op. 25 for flute, violin, and viola; Beethoven Op. 1, 2, and 3 for violin, viola, and piano (the viola being a re-edition of the 'cello part made by Altmann in Breitkopf edition). The same combination can be used for the Mendelssohn piano trios Op. 49 and Op. 66, and for Schubert's Op. and Op. 100. Dvorak's Terzetto for two violins and viola, and Reger's trio for the same combination make very interesting and effective material for more advanced players.

Good music for small ensembles is not lacking and more is being created every year. So with a little ingenuity and careful selection of material, objection number two is minimized or ceases to exist entirely.

Objection number three can be solved only according to each individual school situation. Some directors who have five orchestra rehearsals a week have found it profitable to set aside one of these, using the better player in chamber groups and putting the rest in a music club for the period. In some schools the noon hour is the only time available, in others where buses do not interfere, after school time is a possibility. Gehrkens suggests evenings or even Sunday afternoons.

In larger school systems, where student material for this type of work is plentiful and the attitude of the administration is favorable, classes in chamber music can be scheduled and run just as effectively and efficiently as any laboratory class. Separate rooms are necessary, of course, but a trio or quartet takes up very little room; practice rooms, studios, and offices can be used advantageously. A class of sixteen students made up to form a trio, two quartets, and a quintet can be supervised by one teacher very efficiently in the same hour.

There are many benefits derived from chamber music participation. Volumes have been written on the values and benefits derived from such participation and performance. To the talented amateurs we graduate from our high schools it offers one of the best mediums for the carry-over of music into home and community life. The director who spends two or three hours per week supervising a group or two will find his time well spent. Besides developing the technique, sensitive musicianship, and appreciation of the players, there are various other advantages. The string quar-



tet is a mobile unit, it has that advantage over the orchestra; it can perform in quarters where neither orchestra or band could be accommodated. When calls come for students to furnish music for P. T. A.'s, women's clubs, civic organizations, and churches, as they do (oftentimes too numerous for the student's good), then the small ensemble that can give a creditable performance is ideal—no trusting a soloist's accompaniment or a pianist's technique to a rickety, broken down piano.

One caution in connection with the performance in public of small instrumental groups is worth mentioning. Remember that a chamber ensemble performs music designed for a chamber—a small or medium sized room. Such a group will never appear to best advantage in a large auditorium. The director should acquaint himself, in advance, with the size and acoustical properties of the room in which his ensemble is to appear.

Many high schools now maintain excellent string quartets and other small groups. This is a phase of school music which is fast becoming more and more popular throughout the nation. Its popularity is deserved by the benefits to the student, the school, and the director. Its furtherance should be justified by the fact that so much of the world's greatest music is written for chamber groups.

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### *Music, a Service to Humanity*

*"The ultimate aim of all endeavor is to increase human happiness. As music educators we are peculiarly blessed with a wonderful opportunity to serve mankind. At the same time we are charged with the great responsibility of bringing music into the lives of all the people. Today, nearly two-thirds of all the children in America receive no music instruction. . . . Our assignment is gigantic, clear and fascinating. Collectively and individually we must strive for life's only real success—the happiness of mankind—through music. . . . We are not working for salaries or promotion, but for the children of America who will soon be our masters. I greet you with this challenge: Keep faith with the children of America and with our motto: "Music for every child, every child for Music."—Joseph E. Moddy.*



STUDENT TEACHING



RHYTHM BAND

## College Placement Bureau



DR. GEORGE A. RETAN

The College maintains under the direction of Dr. George A. Retan, the Director of the Laboratory Schools, a placement office. This office keeps on file a complete record of each graduating senior and is rapidly accumulating a record of those graduates of the past few years who are successful in the position in which they now are. Included in the record of each individual are recommendations concerning teaching ability, concerning scholar-

ship in the major field, concerning all extra curricular activities, and concerning any special experience which the individual may have had. There is also included a reference as to character submitted by some prominent individual in the student's home town. Any school officers, or any member of a school board, may have a copy of the file of any applicant in whom they are interested. These are, however, confidential files and should not be shown to the applicant.





MRS. GRACE E. STEADMAN

*Director of Music Education, Mansfield State Teachers College*

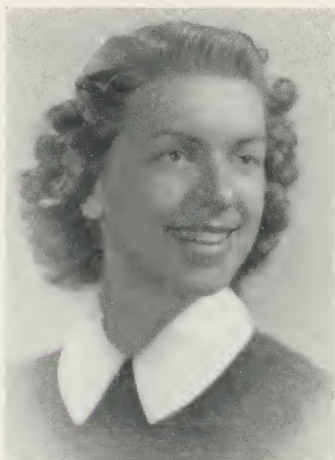
## Music Supervisors

**DEGREE:** Graduates listed in the following pages are candidates for the degree, Bachelor of Science in Public School Music. They are also certified to teach other subjects, usually English or Social Studies. Other fields are also chosen, however.

**TEACHING:** Each graduate has taught in the boro schools of Mansfield for three years through Kindergarten, Grades, Junior and Senior High Schools. Teaching has included both vocal and instrumental work, glee clubs, band, orchestra, piano-classes, voice-classes, theory, assembly singing, pageants and operettas.

**PREPARATION:** Included in the regular course as set up by the State, all graduates have had four year of voice, piano and chorus; at least two on strings and other instruments; three in band and orchestra.

**RECOMMENDATION:** We endeavor to give a complete and accurate rating of each graduate about whom inquiries are made, for it is our desire to serve the schools of Pennsylvania to the best of our ability.



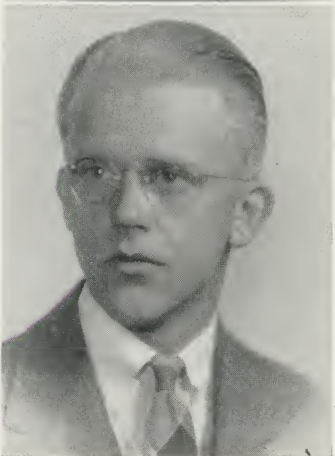
BUNNELL, JOSEPHINE M.  
Piano, Voice, Clarinet, Organ  
*English*

*Symphonic Band; Symphony Orchestra; Women's Chorus; Mixed Chorus; Vested Choir; Lambda Mu Sorority; Opera Club; Operas; Supervisors' Club; Cadence Board, Assistant Editor; Women's Student Council; Y. W. C. A.; Drill Band.*



CHAFFEE, MARGARET D.  
Voice, Piano, Clarinet  
*English (21 hours)*

*Athletic Club; Music Supervisors' Club; Emersonian Literary Society; Latin Club; Symphonic Band; Mixed Chorus; Women's Chorus; Vested Choir; Y. W. C. A.*



FIELD, ROBERT L. Trombone, Piano  
*English*

*Symphonic Band; Symphony Orchestra; Male Chorus; Mixed Chorus; Vested Choir; Phi Mu Alpha Sinfonia Fraternity; Opera Club; Four Operas; Class President; Flashlight Board; Red and Black Orchestra, String Quartet; Supervisors' Club; Drill Band.*

BUNNELL, JOSEPHINE M. Age 21. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, Meshoppen, Pa. Pre-college work: Meshoppen High School; Orchestra; Glee Club; Operettas; High School Plays; Basketball; Girl Scout Work; Piano, voice study. College work: regular four-year course including practice teaching and observation, three years, in nursery school, kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestra instruments. Playing knowledge of clarinet 3 years, piano 14 years, voice 6 years, organ 1 year, violin, cello, string bass, percussion, cornet, trombone. Professional experience: member of church choir, church organist, Women's Student Council.

CHAFFEE, MARGARET D. Age 22. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, Warren Center, Pa. Pre-college work: Warren Township High School and Towanda High School; class officer; Dramatic Club; orchestra, glee clubs; accompanist; debating team; Girl Reserves; operettas; private study in piano and violin; basketball. College work: Regular four-year course including practice teaching and observation, three years, in nursery school, kindergarten, grades, Junior and Senior High School in both instrumental and vocal work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano 10 years, clarinet 2 years, violin, cello, string bass, trumpet, trombone and percussion. Voice 4 years. Professional experience: piano and violin instructor.

FIELD, ROBERT L. Age 22. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, Canton, Pa. Pre-college work: Canton High School; Band; Orchestra; Chorus; Operettas; Boy Scouts; Dramatics. College work: Regular four-year course, practice teaching under supervision in grades, Junior and Senior High School. One year full charge of band work in Junior and Senior High School. Experience in concerts and contests with Senior High School bands. Teaching knowledge of all band and orchestra instruments. Playing knowledge of piano 10 years, trombone 5 years, drums 8 years, cello 3 years, voice 4 years. Professional experience: Dance band; Band director; Church Choir; Director of high school stage productions; store clerk; waiter; two years Mansfield Summer Band Camp.





HARRISON, LOIS

Piano

*Social Studies*

*Symphonic Band; Symphony Orchestra; Supervisors' Club; Latin Club; Athletic Club; Y. W. C. A., Vested Choir; Mixed Chorus; Girls' Chorus; Drill Band.*



JOHNSON, LENORE

Voice, Piano, Clarinet

*English*

*Symphonic Band; Symphony Orchestra;; Women's Chorus; Mixed Chorus; Vested Choir; Opera Club, Operas; Supervisors' Club; Athletic Club; Day Students' Club; Y. W. C. A.; Phyllis in "Iolanthe"; Drill Band.*



KARSCHNER, KATHERYN JEAN

Piano, Violin, Voice, Clarinet

*English*

*Lambdu Mu, President; Kappa Delta Pi Fraternity; Band; Symphony Orchestra; Vested Choir; Carontawan Board; Opera Club; Music Supervisors' Club, Secretary; Women's Council; Athletic Club; Y. W. C. A., Cabinet; Drill Band.*

HARRISON, LOIS. Age 23. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, 51 Gates St., Wilkes-Barre, Pa. Pre-college work: Wilkes-Barre High School; Science Club; French Club; Glee Club. College work: Regular four-year course, including practice teaching and observation in kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Playing knowledge of piano 12 years, voice 4 years, clarinet 3 years, violin, drums, cello, string bass, trumpet, trombone. Professional experience: Private teaching of piano; Sunday School teacher; member Church Choir.

JOHNSON, LENORE. Age 20. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, Wellsboro, Pa. Pre-college work: Wellsboro High School; Glee Clubs; Operettas; Tri-Hi-Y; Dramatic Club; Class Officer; Newspaper Staff; basketball. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School in both vocal and instrumental work. Teaching knowledge of all band and orchestra instruments. Playing knowledge of piano 6 years, clarinet 3 years, trumpet, trombone, violin, cello, string bass, viola, percussion. Voice 6 years. Professional experience: member of church choir; Vacation Bible School teaching; Counselor for Summer Band School. Outside study: Mansfield Summer Band School.

KARSCHNER, KATHERYN JEAN. Age 21. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, 15 First St., Galeton, Pa. Pre-college work: Galeton High School; Girls' Glee Club; Senior play; orchestra; operettas; accompanist for assembly and Boys' Glee Club; class secretary. College work: Regular four year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School. in both vocal and instrumental work. Teaching knowledge of all band and orchestra instruments. Playing knowledge of of piano 8 years, violin 4 years, voice 4 years, clarinet 2 years, trumpet, trombone, cello, string bass, and percussion. Professional experience: Teaching in Summer Bible School; store clerk; waitress.



KELLY, MARGARET

Piano, Voice

*English*

*Symphonic Band; Mixed Chorus; Supervisors' Club; Opera Club; Vested Choir; Girls' Chorus; Dramatic Club; Grand Duchess in "Student Prince."*



LAWSON, RUTH ANN

Piano, Organ, Voice

*English*

*Vested Choir; Lambda Mu Sorority, Treasurer; Opera Club; Y. W. C. A., pianist; Athletic Club; Band; Orchestra; Women's Student Council, Secretary, Vice President; Music Supervisors' Club; Women's Chorus; Drill Band.*



MINERD, PENN

Violin, Piano, Clarinet

*English*

*Symphony Orchestra; Symphonic Band; Male Chorus; Mixed Chorus; Vested Choir; Supervisors' Club; Phi Mu Alpha Sinfonia Fraternity, Vice President, Librarian; Opera Club; Operas; String Quartet; Y. M. C. A.; Drill Band.*



KELLY, MARGARET. Age 20. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, 104 Rock Ave., Olyphant, Pa. Pre-college work: Olyphant High School; Orchestra; Dramatic Club; Glee Club; Minstrels; Debating Team; Literary Editor, School Paper; Class Officer. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestra instruments. Playing knowledge of piano 8 years, voice 4 years, alto, violin, clarinet, percussion, trombone, string bass. Professional experience: Private teaching of piano; assistant coach and participant in musical and dramatic presentations.

LAWSON, RUTH ANN. Age 22. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, 101 W. Washington Ave., Shenandoah, Pa. Pre-college work: J. W. Cooper High School, Shenandoah, Pa.; Senior play, operetta; Dramatic Club; accompanist, Community Glee Club. College work: regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano, organ, voice, violin, trumpet, cello, string bass, clarinet, trombone, drums. Professional experience: Secretarial work; Counselor at a Health Camp; clerk, Bible School teaching; private tutoring and piano work; member of church choir.

MINERD, PENN. Age 24. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, 1005 West Main St., Smethport, Pa. Pre-college work: Grade and Junior High School in Erie, Pa., Smethport High School; High School orchestra; piano and violin study; dance orchestra; church choir; Boy Scout work. College work: Regular four-year course, including practice teaching and observation, three years and one-half, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestra instruments. Playing knowledge of all string instruments, piano, organ, clarinet and other reed instruments, brass, and percussion. Voice 4 years. Experience with music appreciation. Professional experience: Private teaching of piano, violin, clarinet, and trumpet during summer vacations. Also employed at Quaker State Oil Refinery, store clerk and chauffeur.



MINGOS, F. CARL

Cornet, French Horn

English

*Symphonic Band; Symphony Orchestra; Male Chorus; Mixed Chorus; Vested Choir; Madrigal Group; Phi Mu Alpha Sinfonia Fraternity; Opera Club Operas; Supervisors' Club; Leader of College Dance Orchestra; Y. M. C. A.; Drill Band.*



MYERS, GRETCHEN I.

Piano, Voice

English, Social Studies,  
Elementary

*Symphonic Band; Girls' Chorus; Mixed Chorus; Vested Choir; Supervisors' Club; Kappa Delta Pi Fraternity; Lambda Mu Sorority; Opera—"Student Prince"; Drill Band.*



PINNOCK, ETHEL B.

Piano, Voice, French Horn

English

*Secretary of Women's Student Council; Lambda Mu Sorority, Treasurer; Kappa Delta Pi Fraternity; Emersonian Literary Society; Symphonic Band; Symphony Orchestra; Mixed Chorus; Women's Chorus; Opera Club; Athletic Club; Y. W. C. A.; Music Supervisors' Club; Drill Band.*



MINGOS, F. CARL. Age 21. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, Monroeton, Pa. Pre-college work: Towanda High School; band; orchestra; glee clubs; operettas; church choir; basketball; baseball; track; dance orchestra; voice and cornet study. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestra instruments. Playing knowledge of cornet 10 years, French horn 4 years, piano 4 years, clarinet 2 years, flute, oboe, saxophone, trombone, tuba, violin, cello, string brass, percussion. Voice 4 years. Professional experience: Private teaching of band instruments; one summer at Mansfield Summer Band School; leader of college dance orchestra; arranging; stage presentations; choir director; waiter; drum major and drill band work at summer school.

MYERS, GRETCHEN I. Age 23. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, 1315 Albert Street, New Castle, Pa. Pre-college work: Graduate of New Castle Senior High School; orchestra; glee club; chorus; Dramatic Club; private study in piano, voice and organ. College work: Clarion State Teachers College, two-year elementary course; accompanist; glee Club; orchestra; operetta; Women's Student Council; Delta Sigma Epsilon; National Educational Sorority. Mansfield State Teachers College, regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestra instruments. Playing knowledge of piano 16 years, violin, cello, trombone, flute, percussion, clarinet. Voice 4 years. Accompanist for college chorus. Professional experience: Member of church choir; accompanist for Junior and Young People's Choir.

PINNOCK, ETHEL B. Age 21. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, LeRaysville, Pa. Pre-college work: LeRaysville Joint Consolidated High School; orchestra; glee club; band; private piano, accompanist, cornet study, violin study, dramatic activities, basketball, Girl Scouts. College work: Regular four-year course, including practice teaching and observation through kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestra instruments. Playing knowledge of piano 13 years, cornet 6 years, French horn 1½ years, trombone, baritone, clarinet, flute, percussion, violin, cello, string bass. Voice 4 years. Professional experience. Member of church choir accompanist, assistant conductor of band, Girl Scout work. Outside study: One summer at Mansfield Summer Band School.





REDNER, ARTHUR L.

Voice, Violin, Clarinet

*English (21 hours)*

*Symphonic Band; Symphony Orchestra; Male Chorus; Mixed Chorus; Vested Choir; Kappa Delta Pi Fraternity; Phi Mu Alpha Sinfonia Fraternity; Opera Club; Operas, Hubert in "The Student Prince". Stephan in "The Chocolate Soldier"; Lord Chancellor in "Iolanthe"; String Quartet; Dramatic Club; Latin Club; French Club; German Club, President; Supervisors' Club; Flashlight Staff; Cadence Board, Editor; Drill Band; Y. M. C. A.*



VOSBURG, DELBERT A.

Trombone, Voice

*English*

*Symphonic Band; Symphony Orchestra; Male Chorus; Mixed Chorus; Vested Choir; Phi Mu Alpha Sinfonia Fraternity, President; Opera Club; Operas; Supervisors' Club; Cadence Board, Assistant Editor; Drum Major of College Drill Band.*



WEBSTER, JEAN H.

Voice, Piano, Organ

*English*

*Symphony Orchestra; Symphonic Band; Vested Choir; Women's Chorus; Lambda Mu Sorority, Vice President; Mixed Chorus; Supervisors' Club; Opera Club; Operas: Aurelia in "Chocolate Soldier". Fairy Queen in "Iolanthe"; Y. W. C. A.; Kappa Delta Pi Fraternity; Athletic Club; Drill Band.*

REDNER, ARTHUR L. Age 22. Address, 84 St. James St., Mansfield, Pa. Pre-college work: Mansfield Senior High School; orchestra; Glee Clubs; operetta leads; Dramatic Club; acting and directing; National Honor Society; Hi-Y Club; News Staff; Year Book editor; Boy Scouts; male quartet; special chorus. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestra instruments. Playing knowledge of violin 8 years, voice 6 years, clarinet 3 years, piano 4 years, viola, cello, string bass, trumpet, tuba, French horn, alto, baritone, trombone, flute, oboe, percussion. Professional experience: Choir director; member church choir; Sunday School teacher and music director; assistant manager clothing store (2 years); dance instructor; store clerk; private teaching of orchestral instruments; participant in State Music Contests.

VOSBURG, DELBERT A. Age 22. Address until graduation, State Teachers College, Mansfield, Pa., after graduation, Milan, Pa. Pre-college work: Sayre High School; glee club; operettas; senior play; dance orchestra; symphony orchestra; band. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestra instruments. Playing knowledge of trombone 10 years, clarinet 3 years, baritone 6 years, piano, saxophone, flute, oboe, cornet, tuba, violin, string bass, percussion, voice 4 years. Professional experience: Private teaching of band instruments; three summers, including one summer at Mansfield Band School; Dance orchestra 4 years; arranging, conducting, 4 years; choir director; waiter; drum major and drill band work.

WEBSTER, JEAN H. Age 22. Address until graduation, state Teachers College, Mansfield, Pa., after graduation, Wellsboro, Pa. Pre-college work: Wellsboro High School; Glee Club; operettas. Dramatic Club plays; Athletic Club; church choirs; National Honor Society; Tri-Hi-Y Association. College work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestra instruments. Playing knowledge of piano 7 years, organ 1 year, cello 2 years, clarinet, 1 year, trombone, drums, trumpet, baritone. Voice 4 years. Professional experience: Church choir, solo experience.

## Senior Trip To New York

Between semesters of this year, a group of Music Supervisor Seniors spent a week-end in New York attending concerts and exhibits which would add to their cultural growth. Assisted by Miss Brooks, of the music faculty, the seniors planned a schedule of events before starting.

On Friday evening some of the group saw Dennis King, Vera Zorina, and Vivienne Segal in the popular musical comedy, "I Married an Angel."

Saturday morning was spent visiting the Riverside Drive Church where the students became acquainted with the procedure involved in playing the large carillon. Then the group visited the Metropolitan Museum of Art, viewing musical instruments of all ages and countries, painting by the great masters, and the famous Cellini Cup. Saturday afternoon they attended the play "Tobacco Road", starring James Barton, while Saturday evening was spent at the Metropolitan Opera House, hearing "Cavalleria Rusticana" and "Pagliacci" with such artists as Giannini, Frederick Jagel, Anna Kaskas and Arthur Carron.

The Boy's Choir at St. Thomas' Church was very thrilling when they attended the service Sunday morning. Later the group visited St. Patrick's Cathedral and Rockefeller Center. In the afternoon they heard the New York Philharmonic under John Barbirolli, with Nathan Milstein, violinist, as soloist, in an all-Tschaikowsky program at Carnegie Hall.

Sunday evening the group divided—some enjoying dinner at the Rainbow Room and the others patronizing a typical bourgeois French restaurant, after which they went to the Radio City Music Hall where they saw and heard Viola Philo, Jan Peerce, Radio City Music Hall Symphony under Erno Rapee, the Corps de Ballet, and the Rockettes.



## Juniors

After the frolics of the Freshmen and the gambols of the Sophomores, the Juniors begin to take college life seriously. They appreciate the importance of their professional training when they have actual experience teaching in the elementary grades. This practice teaching is the first opportunity for the Music Supervisor to apply what he has absorbed from two year's study of the theory of music and of the principles of music teaching and from his systematic observation of teaching methods. Besides this teaching in the Laboratory School, each Junior must conduct at least one choral number in the Advanced Choral Conduction class.

The addition of several graduates from the Ernest Williams Band School has contributed to the size and talent of the Junior Class. It is now the second largest class of Music students in the college and is proud of its leadership in school activities.

The President, Vice-President, and Treasurer of the Music Supervisors' Club, the soloists in the Vested Choir, clarinet and xylophone soloists of the Symphonic Band are Juniors. The class is also well represented in the Madrigal group, the Vested Choir, Lambda Mu and Sinfonia, the honorary fraternities, the band, orchestra, and the Opera cast besides several who are active in various organizations outside of the music field. They are represented on the Student Council, and one of the girls is President of the Women's Athletic Association.

The Junior Class may well feel gratified with present achievements and confident of the future.

## Sophomore Class

If the student, as a Freshman, has had any uncertainty concerning his inclination, talent and consequent choice of vocal or instrumental major, he starts the Sophomore year with his plans definitely made.

During the year continued courses in Solfeggio, Ear Training and Harmony help to refine the musical sensitiveness of the student. Whether a program finds him singing, playing, or listening,

music is more vital to him than before. Through private lessons, recital programs, membership in chorus, orchestra, band or small ensembles, the student's musical competency is greatly increased. During the second semester concrete evidence of another type is illustrated through song writing.

Several Sophomores of the current year have brought distinction to their class through possession of qualifications which were high enough to admit them to two of the selective musical organizations of the college. Four were chosen for the Vested Choir and one for the smaller and more selective Madrigal group.

Teaching as a profession begins to crystalize in the mind of the student in his second year through the study of materials and methods for elementary school music and through observation in the laboratory schools.

## Freshman Class

The class of 1942 is the largest class of freshman music supervisors that has been enrolled in recent years. A large proportion of the class has had excellent high school preparation which speaks well of the rising musical standards of the schools in the Mansfield territory.

The superior singers and instrumentalists composing this class have taken a dominant part in the musical organizations and activities of Mansfield. Seventeen of the class are in the Vested Choir, fifteen in the Symphony Orchestra, and twenty-seven are in the Band. Two are playing in chamber music organizations. In addition to a large representation in all these groups many of the freshmen are leaders of their sections in these groups.

At their organization meeting the first of the year Jerome Glass was elected president of the freshman music supervisors. Other officers are John Pyle, vice-president; Dorothea Reeves, secretary; Numa Snyder, treasurer. Under the leadership of these class officers the freshmen have taken a prominent part in meetings of the Supervisors' Club and many other college activities.

We of the faculty are expecting great things from the class of 1942.

## Lambda Mu

Lambda Mu is a local sorority whose purpose is musical and cultural. Its activities include monthly meetings at which programs are given, a yearly public musicale, and formal initiation of new members twice each year.

Membership is based on general scholarship, musicianship, and integrity of character. Women students of the Music Education Department may be eligible for election to active membership beginning with the second semester of their sophomore year. A minimum average of C in academic subjects and B in music subjects during the semester preceding initiation are required.

The sorority has a club room in which it holds business meetings and which is for the further use of its members and its alumnae.

—*M. Brooks, Advisor.*

## Phi Mu Alpha Sinfonia Fraternity

One of the active musical organizations on the Mansfield campus is that of Beta Omicron Chapter of Phi Mu Alpha, professional Music fraternity. Now in its eighth year of affiliation with the national organization, the young men have carried out the traditions of the fraternity in a noteworthy manner, and the future looks bright for the chapter.

Under the capable leadership of Mr. Delbert Vosburg, president, the activities of the chapter this year have been many and varied. Starting off the year with a smoker for all men of the music department, pledging followed, and the formal initiation was given on December 13. Various members of the frat chose projects to be completed during the school year, and these have been well done. The chapter has presented musicals for chapel exercises, taken over the Sunday evening vesper programs on various occasions, and in recent years has presented to the college in collaboration with Lambda Mu, such famous organizations as the Vienna Choir Boys and the Don Cossacks. Distinguished soloists included Charles Naegele, Catherine Carver, Ralph Patterson, pianist; Ralph Magelssen, baritone; and Ruth White, organist.

It was the good fortune of the chapter to have Dr. Raymond Burrows of Columbia University, Eastern Province Governor, as guest at the fall initiation. Especially gratifying was the report given by Doctor Burrows concerning the condition of the chapter, the high standards of musicianship and activities shown, which gives Beta Omicron a rating close to the top of all active chapters of Phi Mu Alpha Fraternity.

*G. Greeley, Sponsor.*





SENIOR HIGH SCHOOL CHORUS



ELEMENTARY SCHOOL CHOIR



## Mixed Chorus

The experience gained through participation in the College Mixed Chorus is very valuable to the music supervisor in many respects. This organization aims to acquaint the student with the best that has been written along the lines of choral music, to give him an idea of the effects gained by various seating arrangements of the different parts, experience in conducting, and to set a high standard for performance.

Usually the Mixed Chorus gives one large concert under the direction of Mrs. Grace Steadman. This year the concert consisted of the famous Cantata, "The Holy City" by Alfred Gaul. Artists from outside were presented as soloists while the Mixed Chorus furnished the choral numbers.



## The Vested Choir

The Vested Choir, under the direction of Miss Randall, is composed of forty selected voices. Membership is not limited to students of the music department, but students from all departments are urged to try out. The Choir sings "A Capella" music primarily, but a number of accompanied pieces are included in its repertoire.

The Choir aims to acquaint its members with the best musical literature, both secular and sacred. This year's repertoire includes folk music, madrigals, and liturgical music. The Choir's activities include appearances in Chapel and in Vesper services; outside concerts; and at the annual baccalaureate and commencement services.





## Male Chorus

The Male Chorus is made up of every male voice in the Music Education Department. It aims to acquaint the students with the best literature for male chorus, while at the same time the members get experience in organizing and conducting such an organization.

This year under the inspiring leadership of Mr. Bernard Mandelkern the Chorus has reached new peaks of perfection. Culminating this year's rehearsals was a chapel program in which the Chorus sang such numbers as "Feldeinsamkeit" by Brahms, Finale and Chorus from "Die Meistersinger" by Wagner, "Wake Thee Now, Dearest", a Czech folk song, and "He Saw the Lovely Youth", by Handel-Dawe.



## Madrigal Singers

The newest of the musical organizations on the campus is a vocal ensemble of six members called the Madrigal Singers. Composing the group are Florence Satterly, Alice Waltman, Audrey Griffiths, Carl Mingos, Howard Sickler, and Alden Bowser. Rehearsals are held twice each week under the direction of Miss Brooks.

The Madrigal Singers made their first public appearance at the Assembly period before the Christmas holidays when the group presented a program of carols. Their spring program was given in association with a small instrumental ensemble under the direction of Mr. Warren.

Besides carols, the repertoire of the Singers includes Madrigals and folks songs.



## College Opera

Each year, the entertainment season of the College comes to a climax with the presentation of the Opera. Gilbert and Sullivan's "Iolanthe", the production given this year under the capable direction of Bernard Mandelkern, was a great contribution to the Commencement program of the school. Beautifully staged, with costumes, scenery and lighting effects, the Opera is not only an annual treat for the parents and friends of the College, but it also offers unusual opportunities for artistic growth on the part of the participants.

The present Seniors have had opportunity to increase their stage craft and musical experience through the performances of "My Maryland", "The Student Prince", "The Chocolate Soldier", and "Iolanthe". These productions have been given with a true professional atmosphere and finish. Their value in the school program is shown by the fact that many Mansfield graduates have done very creditable operatic and dramatic services in the public schools.





## Symphony Orchestra

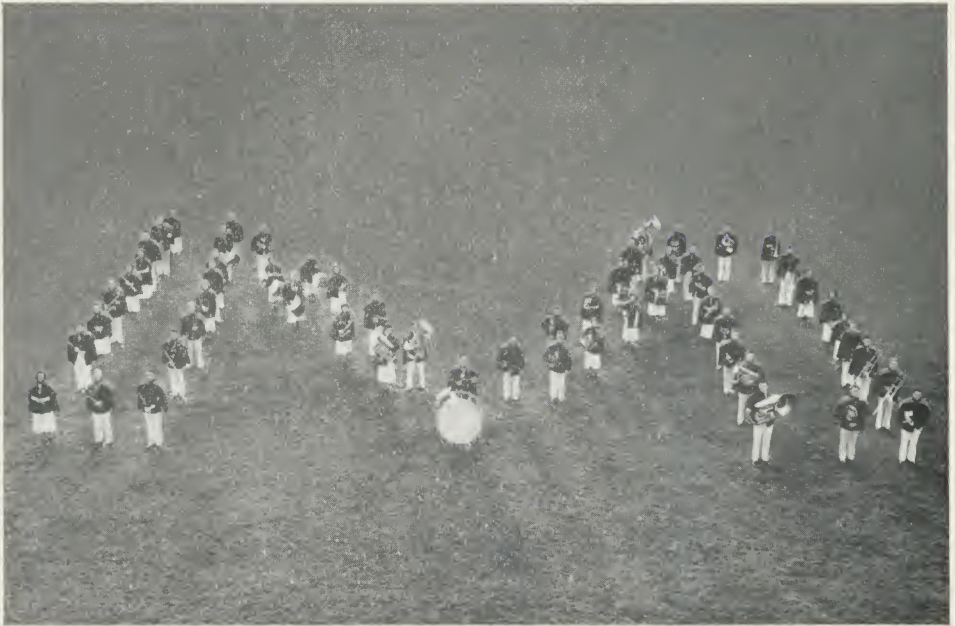
One of the most enriching experiences for the music student is the privilege of playing in a fine Symphony Orchestra. This year the College Symphony Orchestra, under the baton of Mr. Bernard Mandelkern, has won an enviable reputation, not only in this school, but throughout this section of the state. Expert rendition of such well-known and varied masterpieces as Bach's "Choral and Fugue" in G Minor, Weber's Overture "Oberon," "Russlan and Ludmilla" Overture by Glinka, Sibelius "Valse Triste," Haydn's Symphony in D Major, besides several numbers for strings alone, has given the music student a glimpse of the possibility of attainment along these lines.



## Symphonic Band

Mansfield can now boast of having one of the finest college bands in the East. This organization, under the direction of George Sallade Howard, has full symphonic instrumentation and comprises ninety students from the college. It has already won wide recognition through its many radio broadcasts and concert tours.

Membership in this group gives the student the opportunity to familiarize himself with the better type of band literature, rehearsal procedures, stage presentations, radio technique, program building, problems of organization and the planning of out of town engagements. Highlights in the year's band program have been the various broadcasts, concert engagements both at the college and while on tour, the formal Spring Concert under the direction of the internationally known bandmaster, Arthur Pryor, and an engagement at the New York World's Fair.



## Drill Band

The College Drill Band is one of the most popular organizations on the campus. This year's band of seventy-two pieces has proved itself to be most valuable. On the football field the drill band presented many intricate maneuvers in addition to playing snappy music which always adds spirit and color to the occasion. At the basketball games the band appeared in smaller units under the direction of student leaders.

Through participation in the Drill Band one becomes acquainted with varied maneuvers, problems in formation, and the technique of a drum major.

Drill bands, today more than ever before, play an important role in our modern high schools. It has now become practically a necessity for the supervisor of music to be able to instruct bands in drill maneuvers.



## Chamber Music Groups

This year, there are, on the campus, several Chamber Music groups, playing some of the finest music written by the great composers. Besides string quartets, there are other ensembles made up of various instruments, thus giving the student an idea of the effect produced by these combinations, and the type of music written for these groups.

Experience of playing in a small group aids the player in developing an independence in carrying his part besides giving him a feeling for intonation, phrasing, and expression which are so necessary.

These groups have been under the direction of Mr. Mandelkern and Mr. Warren.

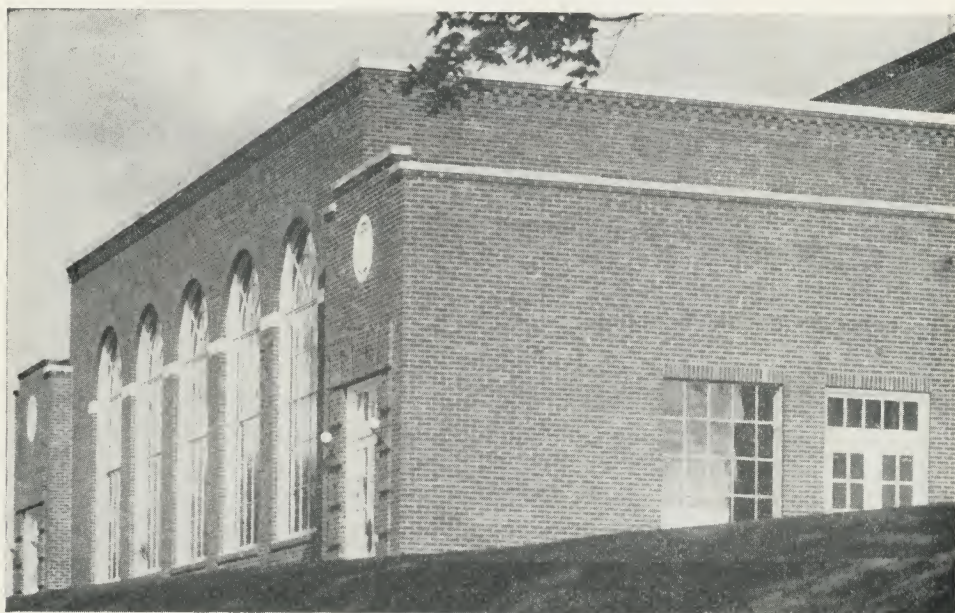
## Music Supervisors' Club

The Music Supervisors' Club, composed of every student and teacher of the Music Education Department, is one of the outstanding organizations on the campus. At its monthly meetings lecturers, soloists, and small ensembles are presented. This organization also serves as a forum where the newest "tricks of the trade" are presented and discussed. A fee of \$5 per year is charged each member to pay for the cost of publishing the Cadence and Cadence News-Letter, to buy music for the mixed chorus, to buy flowers in case of sickness or death of club members or close friends. The social side of this club is emphasized by the annual Music Supervisors' Dance which is always one of the high spots of the social life of the institution.

The officers for this year are Alden Bowser, President; John Baynes, Vice President; Jean Karschner, Secretary; and Howard Anderson, Treasurer.



NEW CAMPUS ELEMENTARY SCHOOL



CAMPUS JUNIOR HIGH SCHOOL

## Summer Band School

Unprecedented opportunities for young people interested in instrumental music and for prospective and in-service public school music supervisors is offered by the college through a special Band and Orchestra School, conducted on the campus for six weeks during the summer. This school constitutes an excellent training and proving ground for junior and senior high school pupils and a superior laboratory situation for supervisors wishing to improve their teaching technique.

All the work is under the direction of George Sallade Howard, assisted by Bernard Mandelkern, and a corps of competent instructors. The program includes daily band and orchestra rehearsals, private lessons on instruments, classes in drum majoring, field maneuvering, dance band playing, and such theoretical courses as may be desired.

## Dance Band

The Dance Band, known as the Red and Blacks, plays an important part in the social and theatrical life at the college. Its members are selected by try-out from the student body at the beginning of each year. The Dance Band, besides playing for nearly all the College dances here at Mansfield, plays many outside engagements such as the President's Birthday Ball and class and fraternity dances in other colleges and high schools. Under the sponsorship of the Music Education Department, the organization reflects the point of view that since dance music is here to stay, it should be placed on as high a plane as possible.



## FOUR-YEAR CURRICULUM FOR THE PREPARATION OF TEACHERS IN MUSIC EDUCATION

### B. S. Degree in Public School Music

(Sequence of courses subject to modification for administrative purposes.)  
128 Semester Hours Required

#### FIRST SEMESTER

	Clock Hours	Semester Hours
English I, including Library Science.....	4	3
Place and Purpose of Education in the Social Order.....	3	2
Harmony I .....	3	3
Solfeggio I .....	3	2
Ear Training I .....	3	2
Health Education I .....	2	1
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	9	3
	27	16
	=	=

#### SECOND SEMESTER

English II .....	3	3
Speech .....	3	3
Harmony II .....	3	3
Solfeggio II .....	3	2
Ear Training II .....	3	2
Health Education II .....	2	1
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	9	3
	26	17
	=	=

#### THIRD SEMESTER

Appreciation of Art .....	3	2
History of Civilization .....	4	4
Harmony III .....	2	2
Solfeggio III .....	3	2
Ear Training III .....	3	2
Eurythmics I .....	2	1
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	9	3
	26	16
	=	=

#### FOURTH SEMESTER

Principles of Sociology .....	2	2
Literature, I or II .....	3	3
Harmony IV .....	2	2
Elements of Conducting .....	2	2
Methods and Materials I .....	4	3
Eurythmics II .....	2	1
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	9	3
	24	17

# FOUR-YEAR CURRICULUM FOR THE PREPARATION OF TEACHERS IN MUSIC EDUCATION

(concluded)

## FIFTH SEMESTER

	Clock Hours	Semester Hours
General Psychology .....	3	3
Advanced Choral Conducting .....	3	3
Harmony V .....	2	2
History and Appreciation of Music I .....	3	3
Physical Science .....	4	3
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	9	3
	<u>24</u>	<u>17</u>
	=	=

## SIXTH SEMESTER

Educational Psychology .....	3	3
Harmony VI .....	2	2
Advanced Instrumental Conducting .....	3	3
History and Appreciation of Music II .....	3	3
Methods and Materials III .....	4	3
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	6	2
	<u>21</u>	<u>16</u>
	=	=

## SEVENTH SEMESTER

Methods and Materials II .....	4	3
Student Teaching and Conferences I .....	8	6
Elective .....	4	4
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	6	2
	<u>22</u>	<u>15</u>
	=	=

## EIGHTH SEMESTER

Educational Measurements .....	2	2
Student Teaching and Conferences II .....	7	6
Elective .....	5	5
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments .....	6	2
	<u>20</u>	<u>15</u>

For further information regarding the course in Music Education, see the regular catalogue, available upon request at the State Teachers College, Mansfield, Pa.



SECTION OF JUNIOR HIGH SCHOOL GLEE CLUB



KINDERGARTEN RHYTHMS







